

# The 2019 project

A COMPOSER'S GUIDE  
TO TIME

**What does the present moment with all its fragmentation, confusion and constriction, look/sound like when seen/heard from above?**

In the autumn of 2019, we presented a variety of answers to this question through sound, film, discussion and drawing. One of the central ideas in *The 20/19 Project* was the transformational shift in culture over the last one hundred years through the lens of music and in particular, the viola.

The headline shows at Westgate Hall, a former drill hall in Canterbury built in the early twentieth century, featured three outstanding viola sonatas of 1919 by composers Rebecca Clarke, Paul Hindemith and Ernest Bloch, and at Turner Contemporary in Margate, three UK premieres by some of the most persuasive and individual composers of our time, Andrew Norman, Anna Thorvaldsdottir, and Scott Wollschleger. To knit these pieces together we commissioned a new audio-visual work by Ana Quiroga and Pedro Maia, using archive film and field recordings of East Kent.

## Programme of Activities

---

**26 September, 7.30PM**

**Life Drawing** at The Faversham Assembly Rooms, Faversham

Rosalind Ventris (viola) / Will Dutta (piano)

British sculptor and artist Joseph Paxton led a life drawing class from an open rehearsal.

**16 October, 7.30PM**

**Made in Transition, Part 1** at Westgate Hall, Canterbury

Rosalind Ventris (viola) / Will Dutta (piano)

A unique performance installation revealed competing emotions in the era-defining viola sonatas of Clarke, Hindemith, and Bloch. These were framed by the world premiere of three new audio-visual preludes by Ana Quiroga and Pedro Maia.

**14 November, 7.30PM**

**Studio Talk** at St Mary's Art Centre, Sandwich

Our in-conversation event explored the cultural, social and economic shifts facing the UK with guest speaker, former CIO at Credit Suisse and author of *The Levelling*, Michael O'Sullivan.

**15 November, 6PM**

**Apart and Together** at Daphne Oram Creative Arts Building,

Canterbury Christ Church University, Canterbury

The new building was occupied in a maze of performance, discussion and student groups reimagining accepted musical narratives.

**21 November, 7.30PM**

**Creative Director's Talk** at The Salutation, Sandwich

Anne Leilehua Lanzilotti introduced the new viola sonatas with musical excerpts and personal insights into the commissioning process.

---

**28 November, 7.30PM**

**Made in Transition, Part 2** at Turner Contemporary, Margate

Anne Leilehua Lanzilotti (viola) / Zeynep Özsuca (piano)

Audiences dived into three new viola sonatas by Norman, Thorvaldsdottir, and Wollschleger to find their way among fragments, fragile echoes and broken gestures. Audio-visual preludes by Quiroga/Maia marked the walls.

---

# The 20 19 project

A COMPOSER'S GUIDE  
TO TIME

## Statistics

16 creatives

7 events

4 commissions

1 monograph

“Perfectly, meticulously curated!!.”

## Highlights

We created a new hand-finished 32-page monograph to explore the themes of *The 20/19 Project*. The book features new essays by Will Dutta, Anne Leilehua Lanzilotti and Daphne Gerling, composer notes, and photography of East Kent. We printed a limited edition run of 100 copies.

We commissioned the artistic creation of a new audio-visual work, entitled *Three Moments* (dur.9'), featuring music and field recordings by Ana Quiroga and image and film manipulations by Pedro Maia. The archive film footage was a result of a public call in East Kent for which we received over fifteen reels of 8mm and 16mm film from the 1930s and 1970s. We also negotiated the rights to use *Aspect* by the critically acclaimed filmmaker, Emily Richardson, which was shot in an ancient woodland in Kent in 2004. The resulting work is in three movements and focuses on each decade of archive film.

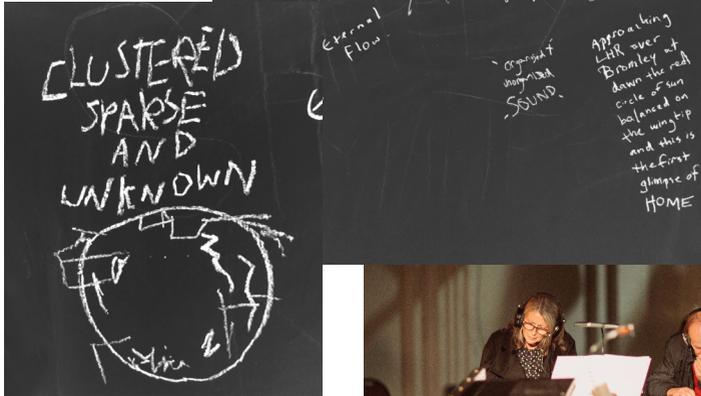
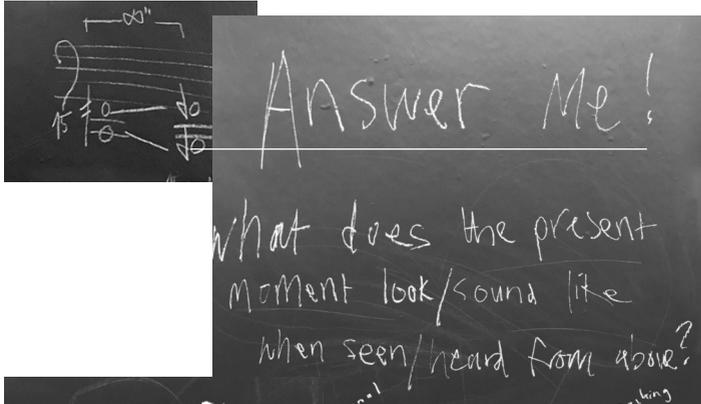
“I was drawn to the event as a creative opportunity to reflect on and capture the complexity of the present moment. I wasn't disappointed. I'm leaving full of reflection and still processing the experience. Prompts and guidance gave additional inspiration and the challenge of being fully in the moment and multi-sensory it was inspiring. Thanks.”

Louise

## Audience Feedback

“Emotionally powerful, intellectually rich... just good people! It was a joy to meet you.”

Anne



“Marvellous music and tuition! Very inspiring and freeing.”

Sarah-Jane



“Fantastic insight of movement and life drawing. First for me and I'm amazed. Well Done!”

Laura Swinerd



“I very much enjoyed it & interesting to go to a talk about something very different & thought provoking.”

Wonderful evening - great space to capture and be immersed in the present moment. Thanks!

Facebook comment



## Partner Learning

Russell Warren-Fisher describes his creative approach in designing the visual identity for *The 20/19 Project*:

**'The meeting point of the two lines represent the current moment but when see from above we are privy to a greater understanding of what this intersection looks like'.**

One of our partners, the RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce), shared their insights:

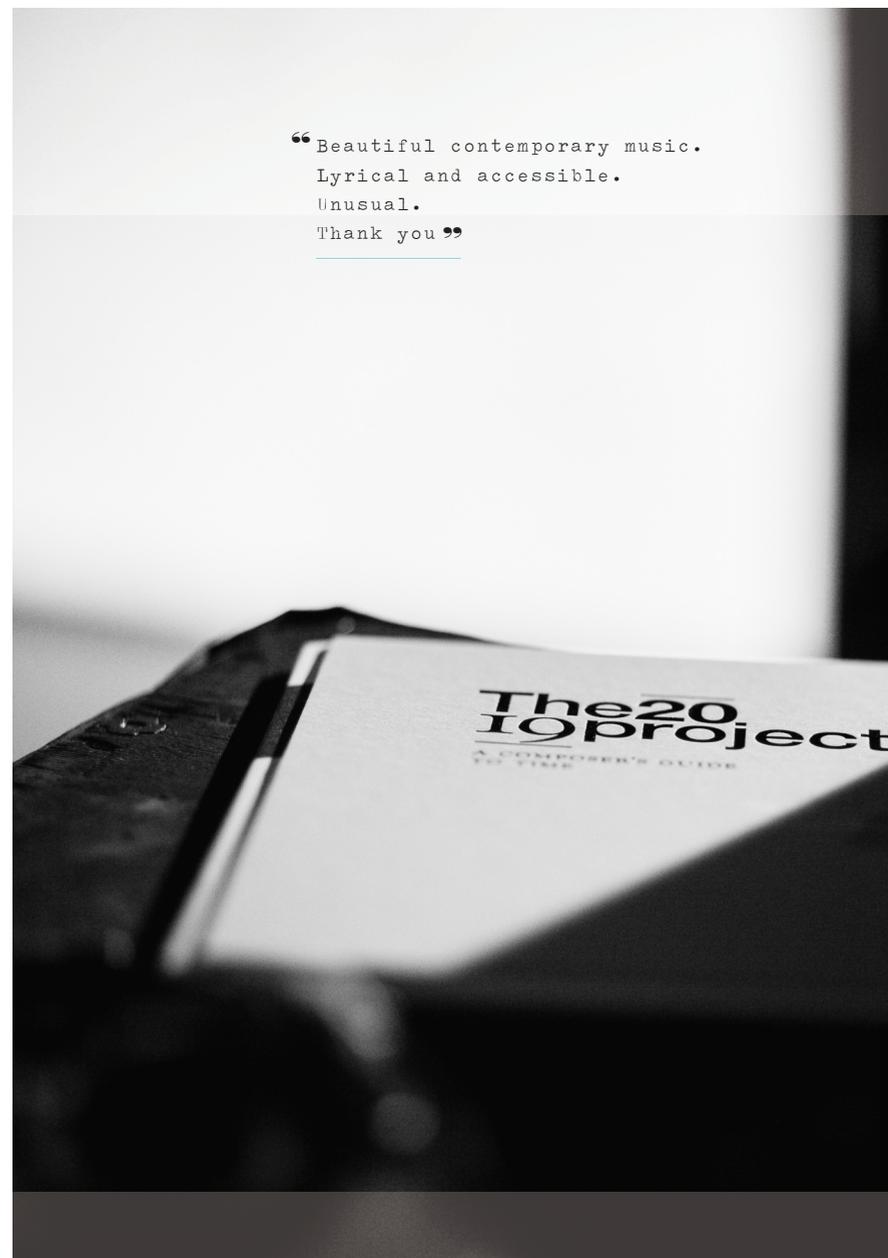
**'partnering on a unique event helped us engage our local stakeholders in a creative way and expose them to new ideas, a key part of our aim... [and] helped deepen our understanding of the local audiences'.**

For the artistic creators involved this activity provided valuable learning. *The 20/19 Project* initiator, Anne Leilehua Lanzilotti, reflects:

**it helped me work on a much larger scale creatively... in addition, the community involvement through the other events helped the project feel like it was connected to a greater network. It has influenced my own work as a curator thinking about how I might move forward with such projects'.**

For Ana Quiroga this opportunity **'helped me focus on my practice and explore more my signature sound. It has given me more visibility, especially in other music and art fields'.**

**“Beautiful contemporary music.  
Lyrical and accessible.  
Unusual.  
Thank you”**



## About Us

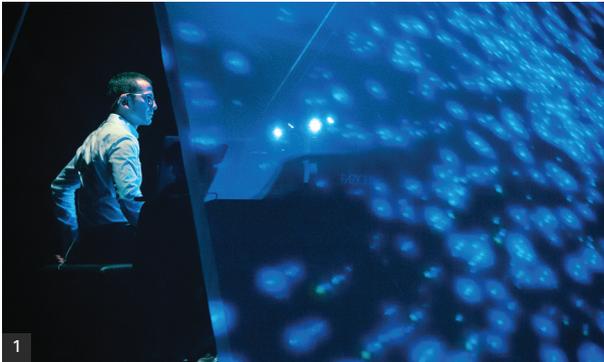
## STUDIO | WILL DUTTA

Studio Will Dutta is the creative everything of Will Dutta: a parade of artistic invention, playback and research.

Since its founding in 2007, we have presented over two hundred performances, commissioned radical new work and played a vital role in establishing the independent classical scene in the UK.

Striking projects include Gabriel Prokofiev's *Concerto for Turntables and Orchestra* (2006–7)—this now iconic work has received over seventy performances worldwide since we gave the premiere at Scala in London, including televised broadcasts at the BBC Proms in 2011 and 2016, and an award-winning album featuring DJ Yoda and Heritage Orchestra (Nonclassical, 2009); Tim Exile's *Bardo EP* for Flow Machine and Orchestra; and the concert production of Nick Lloyd-Webber and James D. Reid's musical, *The Little Prince* (2016), which premiered at the Abu Dhabi Festival with award-winning actor Hugh Grant.

Other credits: *London Winter Concert* (Southbank Centre, 2019), *The 20/19 Project* (Turner Contemporary, 2019), *bloom* (UK Album Tour, 2017), *Made in Transition* (Tate Britain, 2014), *Music and Money* (Mansion House, 2012), *Four: Zero* (De La Warr Pavilion, 2011–12), *Notation and Interpretation* (ICA, 2011), *Songs for a Better Future* (Tate Modern/Drawing Room, 2010), *Beyond Scale* (Tate Britain, 2009), *Blank Canvas* (Village Underground, 2007–2013).



1. *bloom LIVE*, ICA by Michael R Williams, 2017 © Michael R Williams
2. *Reeps One, Tiuna el Fuerte* by British Council, 2013 © British Council
3. *Songs for a Better Future* by Matei Bejenaru, 2010 © Matei Bejenaru
4. *Tim Exile, Village Underground* by Howard Melnyczuk, 2013 © Howard Melnyczuk
5. *DJ Yoda and Heritage Orchestra* by Dan Stevens, 2007 © Dan Stevens
6. *Late at Tate* by PRS Foundation, 2015 © PRS Foundation
7. *Blank Canvas, Village Underground* by Howard Melnyczuk, 2013 © Howard Melnyczuk
8. *Rosalind Ventris at Lenhall Farm* by Lemonade Pictures, 2019 © Lemonade Pictures

**Cover image:** What does the present moment with all its fragmentation, confusion and constriction, look/sound like when seen/heard from above?

---

STUDIO \ WILL DUTTA

studiowilldutta.art

“ I so enjoyed the performance...  
it sounded beautiful ”

---

Sarah Martin,  
Head of Exhibitions at Turner Contemporary



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

Turner  
Contemporary